THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSIC RAGTIME

P.O. BOX 8 KING, ONT., CANADA

Volume 4, Number 6 November-December, 1965

As soon as the master tape of John Arpin's "Concert in Ragtime" was edited, we had several copies made and immediately fired them off to various ragtime authorities for comment, including Mike Montgomery in New York. Idamay MacInnes was speaking to Mike a few days later; it turned out that Mike had received the tape the previous day and had taken it along to a lunch date with Max Morath and Rudi Blesh so they could all have a listen. Idamay reports their reactions as follows:

"Mike said that Max, Rudi and he were just knocked out by John's record! Mike kept using words like 'stunned, overwhelmed, fantastic!' They were very much impressed by John's technique, interpretations and dynamics; Rudi remarked that not only was John a fine concert pianist, but that his ragtime inflections were superb. They all felt that the selection of numbers on the LP was excellent, and had great admiration for John's interpretation of BETHENA; Mike was particularly impressed by the unique Arpin treatment of BILL BAILEY.

"In general," Idamay grinned, "I think you could say that Mike, Max and Rudi are very enthusiastic about John Arpin and 'Concert in Ragtime.'"

Another Arpin fan is Howard H. Martin of Seattle, who heard John play live at the St. Louis Festival in August: "For my money, John played the most outstanding <u>classical</u> ragtime of the Festival - the real thing as we used to know it. I'd rank him the number one performer at the Festival -- which certainly detracts not a whit from any of the other performers."

It appears that "Concert in Ragtime" is becoming a runaway best seller -- we have literally been swamped with orders. Our mailing department got caught a bit short on this, but is digging itself out steadily. If you haven't already done so, we would suggest that you order <u>now</u> for delivery before Xmas.

So many of you have ordered more than three copies of this LP at the special rate (three for $12) that we are introducing a new low rate of five for $18.50 <u>delivered to one address</u>. (These special rates also apply to RSR 1 and RSR 2 in any quantities you wish, i.e.: one record for $5; two records for $8.50; three records for $12; five records for $18.50; more than five records at $3.70 each.)

$3 per year

MEMBERSHIP RENEWALS

It's that time again . . . when we gently remind you that The Ragtime Society needs your continued support for the coming year.

As you know, the Society operates on a rather informal basis; we do not publish an annual report or statement. We exist solely for the purpose of sharing ragtime with you - a small but warmly devoted band of rag-nuts, ragophiles, or whatever you prefer to call yourselves. In an organization like ours, there is usually an initial burst of enthusiastic support lasting perhaps one or two years, and then a slow but inevitable dropoff in membership. We expected this to happen to us -- but, to our gratification, it just never happened. Here we are about to enter our fifth year, and membership and interest have never been higher. We can only assume that we are performing a service which you appreciate, and are performing it with a modicum of something or other which keeps you coming back for more.

Our achievements - which are really your achievements - over the past four years include the production of three quality LP records, the publication of some 45 pieces of sheet music including two original compositions . . . plus the distribution of countless other folios, records, books and pieces of sheet music. In addition, of course, we have issued 36 numbers of the Newsletter.

We are rather proud of these achievements and all of us - Jim, Idamay and Bob - would like to thank you for helping to make them possible. We hope that you'll renew your membership now - a modest $3 - and continue to share in the future projects of your Ragtime Society. Use the convenient reply envelope enclosed.

PERFORMERS

Johnny Maddox tells us he is booked for about eight months in 1966: November 29, 1965 to January 1, 1966 at Cherry Creek Inn, Denver; January 3 through March 31 at the Bon Marche department stores in Seattle and Tacoma, Washington; latter part of July and all of August at the Drake Hotel, Regina, Saskatchewan; October, November and December at the Seattle and Tacoma Bon Marche stores. John has a new record album out -- "Ragtime by Request" which includes Joe Jordan's CASSICA RAG (1913). We'll review this LP as soon as we can obtain a copy.

Bob Darch flew to Toronto on October 26 to tape a segment of the Pierre Berton TV show at the Golden Nugget. The show will be aired on the CTV network as follows: Toronto (CFTO) - Nov. 24; Montreal - Nov. 14; London - Dec. 2; Winnipeg - Nov. 23; Calgary - Dec. 1. Halifax, Wingham, Ottawa, Regina, Edmonton, Victoria and Vancouver were not yet scheduled at press time; we suggest you watch your local listings.

Bob played a ten-day, ten-city engagement for the Alaskan Centennial Commission during October and adds that he is slated to play in the to-be-rebuilt Malemute Saloon in Anchorage, Alaska, for the summer of 1967; and he has also completed a new rag named PROFANITY HILL RAG after the famous site in Seattle where ragtime was rampant and thousands thronged awaiting transports to the Klondike gold fields.

Percy Franks has just finished a stay at the East Hills Supper Club in Lincoln, Nebraska, and will be at the Broadmoor Hotel, Colorado Springs, Colo., for nine weeks until January first.

REPRINT CLUB

Tex Wyndham, Wilmington, Delaware, writes: "Permit me to add my compliments to the many which you have already received regarding the Reprint Club. As with everything else you have made available to your members, it is a first-class operation, and I am looking forward to receiving the rags which will be a part of the Second Chapter of the Reprint Club."

Warm praise, indeed, Tex, and very much appreciated. The Second Chapter is now well under way - the first four numbers have been mailed out to all who have signed up (see SHEET MUSIC for availability of selections). Thanks to the generosity of Roger Hankins of Boston and Treb Tichenor of St. Louis, we are now in a position to reproduce all remaining Joplin and Scott rags which are not in print elsewhere, and this will be done during the coming year. We have already distributed the Joplin-Marshall collaboration LILY QUEEN to Chapter Two members. The next mailout will include Joplin's WALL STREET RAG.

Judging from the number who have already sent in their $10 Reprint Club fee, there is every possibility that we will be able to provide 20 or more rags during the next year. Join now -- get your reprints the easy, inexpensive way.

SHEET MUSIC

Non-members of the Reprint Club may now order the following new reprint issues:

Peaceful Henry (A Slow Drag), E. H. Kelly
Jack Frost (Ragtime Two-Step), Archie W. Scheu
Lily Queen, Scott Joplin & Arthur Marshall
Hunky-Dory (Cakewalk & Two-Step), Abe Holzman

These are available at $1 each postpaid.

LP RECORDS

UAL 3120 - "Ragtime Piano" by Bob Darch

This popular but long out-of-print best seller moved off our shelves very rapidly. We have ordered more and expect we can continue to fill orders for a little while, but cannot guarantee delivery indefinitely. (For particulars, see Sept-Oct Newsletter.)

Sounds LP 1201 - "Piano Roll Ragtime"

This is a new album which we are currently stocking. As far as we can tell, it is a reissue of the Riverside album RLP 12-110. Contents: States Rag Medley No. 8; St. Louis Rag; Maple Leaf Rag; Possum and Taters; Jungle Time (Severin); Grace and Beauty; Pineapple-Euphonic (medley); Cascades; Pickles and Peppers; Something Doing; Red Pepper Rag; Powder Rag (Birch); Kismet Rag.

Some people may feel these rolls on the average are played a shade fast, but on the whole they are most enjoyable. As is inevitable with rolls, some are a bit uneven in tempo, but others are as smooth as silk. The selections are almost all classics, and the literature from Sounds Records says they are played "by the composers and transcribed to record from rare piano rolls." This LP is available from the Society at $5.50 each plus 50¢ postage for each separate order.

Since the last issue, Jim Kinnear has been leaping into his car and dashing off in all directions - notably to St. Louis, Sedalia, Ann Arbor and Detroit. Following is an account of Jim's visit to Sedalia, Missouri.

SEDALIA TODAY

Sedalia in the autumn is a pleasant town, especially if the day is sunny and warm. Located about 180 miles west of St. Louis, it was an easy run, made more enjoyable by the fact that Trebor Tichenor was with me. The Sedalia story is well told in the opening pages of Blesh's 'They All Played Ragtime.' The seed stores and hardware stores are still there in the 1880 buildings of Main Street, but there was very little evidence of the gamblers, sports, pimps and hip-swaying girls so common to the 90's scene. Even the town's main industry - the railway - seems to have gone downhill so that by and large, Sedalia today is probably not much different from the Sedalia of Scott Joplin's day. There is a red granite monument on the site of the Maple Leaf Club which has been replaced by a parking lot. In vain we listened for strains of the Maple Leaf Rag, for if there were any, they were drowned out by a nearby radio blasting forth the latest guitar noises.

However, we were not in Sedalia to make comparisons. We had come to talk with Wm. D. Hill, News Editor of the Sedalia 'Democrat.' Bill, a recent newcomer to Sedalia, has like the rest of us been bitten by the ragtime bug. He is digging into Sedalia's past and expects to be able to publish a book in the early part of next year, which will, he informed us, include heretofore unrevealed details of life in Sedalia during Joplin's stay there. Bill did not divulge further details, but he did give the Society permission to reprint his articles which have been appearing in the 'Democrat,' and we are pleased to reproduce the first in this issue. These were forwarded to us by our Sedalia correspondent, Dr. R. Fischer.

We were introduced by Dr. Fischer to Mrs. Viola Eckles who manages the A. W. Perry Music Company of Sedalia. It was easy to imagine oneself transported back to the turn of the century as one entered this building, or rather series of buildings. Each one seemed to lead to the next much in the manner of a typical Vermont farm, and each one housed a different section of this honorable and ancient printing business. The heart of the business was in the thousands of heavy copper printing plates, all properly numbered for easy location. In another section of the building, from floor to high ceilings, were closed cupboards which housed the stocks of printed music. In still other sections were bins of customers' logos, special types, special plates, and stacks of old music together with all the rest of the paraphernalia and machinery which made up a successful printing business of half a century ago.

"Somewhere in here," ventured Trebor, "there must be the plates for XL Rag." He had recently discovered a copy of this Missouri folk rag and had played it for me the previous evening. It contained some very melodic strains and much syncopation. We asked Mrs. Eckles about it and out of the systematic disorganization of the back rooms came the plates for XL. Along with them came the plates for Missouri Rag, another old-timer. Joplin's The Favourite, currently enjoying renewed popularity, was in print.

The piece de resistance of course was the 10-foot Knabe Grand piano which was located in the front showroom, and occupied the center of the floor. Although its top was used to display today's pop tunes, one could, with a little imagination, hear old Perry refusing Joplin as he played his rags for him. -Jim Kinnear

SEDALIA DEMOCRAT

...day Morning, October 24, 1965 Feature Section

Struggle to Keep Music Press Running

Unequalled Record In Publishing

Perry Music Co. In Same Location Here Since 1870

By W. D. HILL

FOR 96 years the Austin W. Perry Music Publishing house has stood in the same location. The frame structure is incongruous with the architecture of surrounding buildings. To the casual passer-by, it might appear as "another eye-sore" that progress ought to remove.

Inside, there's antiquated printing equipment and a genuine general store atmosphere which movie producers strive so diligently to re-create.

The firm lays an undisputed claim on being the oldest in the United States continually engaged in music publishing.

In the front sales room stands a large concert piano three times the size of the standard instrument. Its top is an unorganized clutter of music, some dating back 50 years. This was where Scott Joplin, the father of ragtime music and all the syncopated sounds that were to follow, sat to play for Austin Perry.

That was in 1895. But Perry wasn't buying any of the melodies, including "Maple Leaf Rag" which carried Joplin to fame and fortune a few years later.

Perry did purchase one of Joplin's tunes, "The Favorite" rag in 1900, but did not publish it until 1904 after Joplin's rise to world fame.

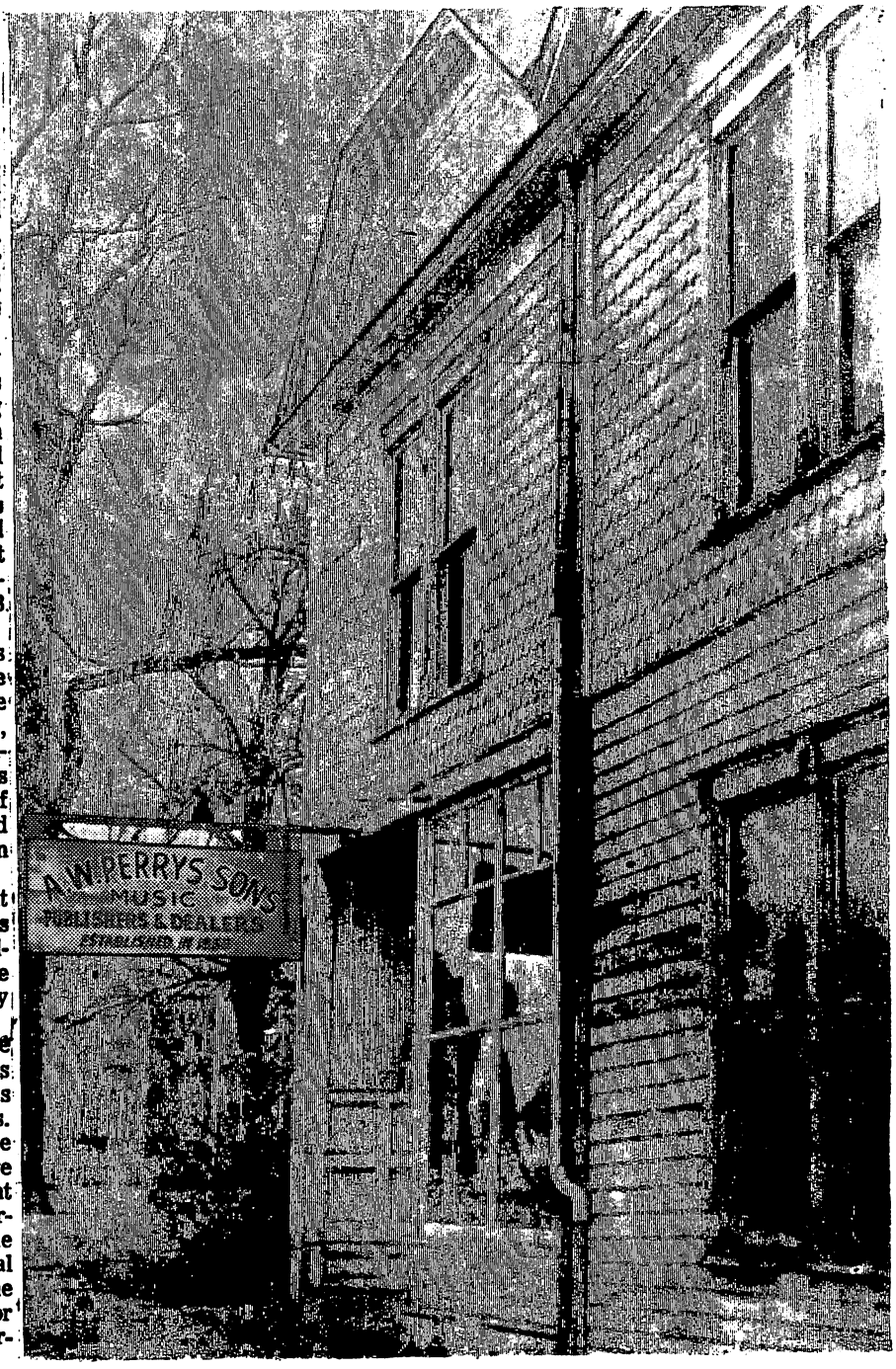
But from the century-old dust-covered press in the distant backroom, that today still prints a monthly musical magazine, came several pieces of original sheet music that have helped account for the firm's longevity. Among these were such familiar favorites as "School Days," and "Moonlight and Roses." There were many others.

No one is certain just how many there are but the firm's file of copper and zinc printing plates, a method uncommon in later days, is estimated to total more than 400. So self-sufficient is this file, that the firm has published its monthly musical magazine continually without adding an original piece of music since 1927, a span of 38 years.

The absence of records stirs an air of mystery about the Perry Publishing Co. Its sole operator, Mrs. Viola Eckles, says there is no longer any major concern for the company's copyrighted materials. "Most of the copyrights have expired and those that haven't will in the next few years."

A publisher can copyright music for 28 years and then has the option to renew for an additional 28 years at which time the music enters the category of public domain.

Throughout the building are numerous dust-laden filing bins undoubtedly holding many items of historical interest which Mrs. Eckles has exercised extreme care not to disturb. Somewhere in these bins may lie pertinent information for historians, particularly important at a time when Sedalia is seeking national landmark designation from the Department of the Interior for the city's contributions to American music.



Some of these records may date back nearly 110 years to 1856 when Austin W. Perry formed his publishing company, which had its beginning in the young river town of St. Joseph, Mo. Here was a wild and raucous frontier settlement, although among the residents were people of culture who appreciated the finer things of life such as music.

Awareness of this audience may well have inspired Austin W. Perry to organize the firm that came to Sedalia in 1870 and still is doing business from its original location.

Inside this old structure, which has had little care in recent years, musical dreams came true for Austin Perry. In later years two sons, Philip and Andrew, joined the firm and spent their lifetimes laboring over musical scores in the two-story frame building just a half block off Broadway, Sedalia's principal residential thoroughfare.

Perry was described as a man of unlimited energy. When he first came here he started his business by selling pianos door to door from a wagon. He was a talented musician who had studied in Germany and Austria under Kullak Klindworth Reif. For his first published magazine, Perry set the type himself, arranged and printed the intricate musical movements on a small press in the back room of his shop.

Most of the machinery used by Austin Perry can still be seen in the shop.

With the growing demand for sheet music, Perry began publishing his monthly musical magazine a few years after settling here. It originally contained about 10 selections for the piano and organ, plus songs with words and music supplemented by a story about an artist and his works.

Today the publication is still distributed to all 50 states and several foreign countries but its number of selections has decreased to four and no longer contains any editorial material.

Sales total about 1,000 copies and despite the decrease in number of pages, subscription price of the paper has resulted in an increase from the original $1.50 per copy to $2. A part-time printer runs the press for Mrs. Eckles whenever the mail date rolls around. Mrs. Eckles

RELIC PIANO — This huge piano came to Sedalia by covered wagon nearly a century ago and is situated in the main sales room of the A. W. Perry Music Co. on South Kentucky avenue. Mrs. Viola Eckles (seated at far end of piano) says a recent check of the serial number dates the instrument as being manufactured during the Civil War period. Scott Joplin, father of ragtime music, played for Perry his famous rags on this instrument right where it now stands. Mrs. Eckles says the piano has been appraised at a value of $5,000.

spends a full week preparing the publication for mailing.

To some extent the original cover format is still followed month after month but usually with a seasonal theme.

Sales today are a far cry from the cardboard records dangling from a twine on the wall of the pressroom that date back to 1942 when 2,500 copies were being published. But business was considerably better after the war years and the record shows peak production of 3,600 copies in November, 1946. There are no records before 1942, to Mrs. Eckles' knowledge.

The last record posted was in 1955 when production of 1,500 copies reflected the major decline in business. This was about the time manager H. A. Bundy died. Bundy took over management in 1945, following the death of Andrew Perry — the last Perry to head the firm. Mrs. Eckles has been with the operation for about 13 years.

"When something breaks down, that's just the end of that phase of our operation," Mrs. Eckles says. "I just keep shop from day-to-day and whatever we can do, we do. You can see there are no repairs being made on the real estate or equipment.

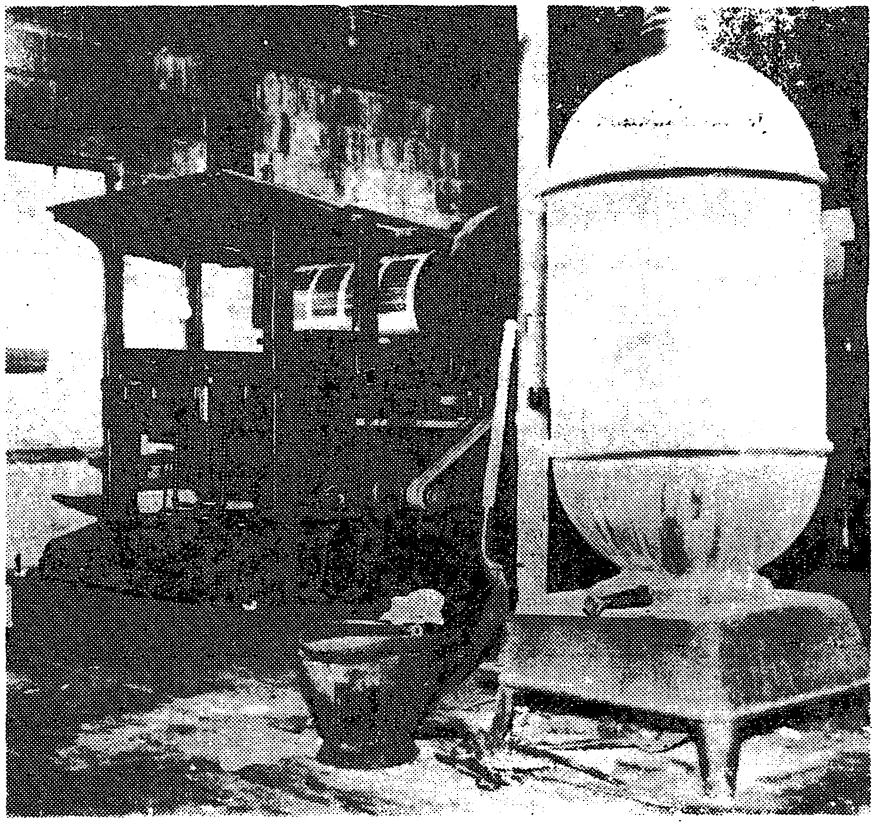
"Take that old press for example," she said, pointing to a piece of aged machinery stacked high with waste from the larger press. "Some boys broke into the building and stole the motor and the press has been idle since."

In another corner she pulled open a drawer containing handset type faces now extinct. Nearly a half-inch of dust had settled on the type cases. There were stories still in type locked in chases telling of the accomplishments of great artists. For nearly half a century these have been undisturbed.

There is little historical interest in the Perry Co. locally, although music sales in Sedalia still account for much of the firm's business. "People won't walk anywhere today," Mrs. Eckles notes. "There's no place to park within a block and this has had a big effect on our walk-in trade."

Precisely what is to become of the historically significant publishing house, is a question no one can answer. A Kansas City bank is acting as guardian of the property for surviving Perry heirs. Is local speculation logical that the death knell is about to sound for the firm? When and if it tolls will end a long continuity unequalled in the American music publishing field.

The original engraving plate of Scott Joplin's ragtime hit, "The Favorite," is displayed by Mrs. Viola Eckles, manager of the publishing firm in Sedalia. From the plate copies of sheet music were published in 1904 and sold throughout the world.



ATMOSPHERE OF AN ERA PASSED — The huge pot-bellied stove (right), the coal bucket and a stoking shovel, thoroughly date the scene in the Perry press room. The century old press in background was modified years ago when electric motors became available to power the heavy equipment once operated by hand. The press produces Perry's monthly musical magazine which is distributed to all 50 states and some foreign countries. (Democrat-Capital photos)

PERFORMER PROFILES

Robert E. Blay, Sylmer, California, has written us about two personalities in the professional field:

"Many of the members probably are not familiar with a real fine piano stylist named Marvin Ash. Mr. Ash performed with Red Nichols and Ben Pollack in the 30's but primarily is a club date solo man. Presently, and for the past several months, he has been carrying on at the Pump Room in Studio City, California, a suburb of Los Angeles. For this type of engagement he is, of course, required to play sing-alongs, ballads, etc., but he is unto himself as a Jass Pianist. Although he emphasizes the blues (you name it, he will play it), his rags come through in beautiful style. I requested, and received, renditions of MAPLE LEAF, ORIGINAL, BAG O' RAGS, SEARCHLIGHT, FIG LEAF, and several Morton numbers, most memorable of which was GRANDPA'S SPELLS. In addition, he plays most everything in the pop idiom with a Waller stride that is delightful. I certainly recommend any member drop in to hear Marv if at all possible. He will gladly acquiesce to any request. Unfortunately (as is usually the case), his recordings are rare and mostly out of print but I believe one may still be available - New Orleans at Midnight by Marvin Ash and His Dixie Blues Blowers (Decca DL 8346). Not much ragtime here except for a sparkling rendition of the seldom recorded Joplin SEARCHLIGHT, but all great traditional piano.

(Ed. note: One of our earliest connections with rag was an old Capitol album called "Honky-Tonk Piano" (CC 187), purchased sometime around 1946. This was three 10-inch 78rpm discs featuring Ray Turner playing Jay Roberts' THE ENTERTAINER'S RAG and Bargy's JIM JAMS, "Professor" Lou Busch playing his own TWO DOLLAR RAG and Confrey's KITTEN ON THE KEYS, and Marvin Ash playing Northrup's CANNON BALL RAG and Joplin's MAPLE LEAF RAG. We knew that Lou Busch (Joe "Fingers" Carr) was still active, but had heard nothing since about Marvin Ash - thanks for updating us, Bob. Anyone know anything about Ray Turner?)

"Duke Ellington and his fine orchestra played a week's engagement at Disneyland during August and we were afforded a rare treat. I requested the Duke to play a small tribute to the late, great James P. Johnson (Ellington's first teacher) and he responded by informing the audience (of several thousand) that one of the audience had requested the piano player to perform a la James P. He noted that imitation of Johnson was impossible but he would attempt to perform as requested. After a five-minute capsule of the heritage and legacy left by this great man, Mr. Ellington sat down and flawlessly executed CAROLINA SHOUT in the finest tradition. The audience, obviously unaware of the Duke's Harlem Piano background, broke into excited applause and demanded an encore. He responded by playing SNOWY MORNING BLUES, again to great appreciation from the throng. Upon returning to the microphone, he turned in my direction and gave a triumphant salute. His band personnel, schooled in more latter day expressions of the musical art form, also joined in the generous applause . . . It was really great."

RECORD REVIEW

Tex Wyndham writes: "I should like to recommend to your attention a record on the (British) Columbia label - Columbia 33SX 1245 - entitled 'Elite Syncopations' played by Chris Barber's Jazz Band. It is the finest recording of band ragtime to come to my attention, true in every way to the grace, charm and gentle syncopation of classic rags. The tunes, which are treated as rags and not as bases for jazz improvisations, are:

Swipsey Cakewalk	St. George's Rag
Bohemia Rag	The Favorite
Elite Syncopations	Reindeer Rag
Cole Smoak	The Entertainer
The Peach	Georgia Camp Meeting Cakewalk

"This record can probably be purchased in the U.S.A. at The Jazz Record Center, 107 West 47th Street, New York 36, N.Y. Jay Vaughan is the traditional jazz expert there, and if he can't locate a traditional jazz record, it probably can't be found anywhere."

'JAZZ SCENE

from the Toronto 'Globe and Mail'

Mrs. Charters Enters the Act With Ragtime

By PATRICK SCOTT

Ann Charters is the wife of Sam Charters, who produces ragtime records, but, unlike most producers' wives who get into the act, Mrs. Charters has talent.

Her recital of a dozen Scott Joplin compositions on a new long-play disc called A Joplin Bouquet (Portents 1) is more redolent of magnolia blossoms than of bourbon-stained mahogany, but this is fine with me. I prefer to have my ragtime, if I have to have it at all, performed with grace and beauty rather than muscle and maul, and this is the prettiest piano album — in the best sense of the adjective — that I have heard so far this year.

Mrs. Charters is by no means limp-wristed, but if she puts delicacy before dash it is her woman's prerogative, and I find the approach ideally suited to such lacy material as Fig Leaf Rag, Rose Leaf Rag, The Sycamore, Gladiolus Rag, Heliotrope Bouquet, The Chrysanthemum and Sunflower Slow Drag. Mrs. Charters has a green thumb, and she knows how to use it.

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He Sells Jazz By The Sea Shore, by the Paul Smith Trio (Warner Bros. 1596), and he is this pianist, see ("Hollywood's favorite," according to the liner notes), who can sound like either Brubeck or Garner — and sometimes both at once — and you should buy some of those shells he's selling and stuff them in your ears.

More Blues And The Abstract Truth, by Oliver Nelson (Impulse A-75) is beautifully recorded, which is both the best and worst I can say for it. Every dull, dreary, predictable note comes through like a pin dropping, but with considerably less impact.

Bossa Antigua, by Paul Desmond (RCA Victor LPM 3320), is ideal fare for Paul Desmond fans who can't stand Dave Brubeck. For someone like myself, who can't stand Desmond, either, there is still Jim Hall's guitar.

The Groovy Sound Of Music, by Gary Burton (RCA Victor LPM 3360), presumably refers to the fact that the contents are enhanced by Dynagroove — much in the same manner that the Beatles, as jazz singers, might be enhanced by haircuts.

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Opening Monday at the Penny Farthing, 112 Yorkville Ave., the inventor of the jazz guitar and one of the great singers and showmen of our times: the one, the only Lonnie Johnson.

REVIEW COMMENTS

A. F. Lamb, Liverpool, England: "The Joseph Lamb LP on Folkways which I got from you is excellent and I can't agree with your reviewer Frederick B. Glaser, M.D., that it is of historical interest only; no one should be put off buying it."

H. B. Tuck, Hanford, California: "As to Mr. Lamb's recording -- I prize it above all others and considering his age and deafness it was not only remarkable but it tells us the tempo one of the Great Three considered right for rag."

(Ed. note: While our original review of the Lamb record - page 76, November 1965 Newsletter - substantially agreed with these views, we were nevertheless happy to receive and publish Dr. Glaser's comments as a comparative opinion.)

Paul J. de Winter, Toronto: "I hate to disagree with your correspondent, Dr. Glaser of Kentucky, but I found the Piedmont record "Ragtime - A Recorded Documentary" hardly worth while - a basket of goodies instead of a chest of treasures. I was particularly disappointed by the fact that none of the early recordings were from cylinders (according to the liner notes, that is): in the final years of the last century the cylinder was becoming so well developed that by the turn of the century when the disc appeared, cylinders were not only of a higher fidelity, but were more prolific. One might imagine that there is more early ragtime or ragtime-derived music on cylinder than on disc."

BOOK REVIEW

Mrs. Gertrude Cooper, Cooksville, Ont., has kindly sent us the following book review:

"To you ragophiles who are interested in reading about ragtime as well as listening, a brief chapter is included in a book written by Lillian Erlich entitled 'What Jazz is All About.' Here, the birth of ragtime from the Dixie Minstrel shows is alongside the birth of Jazz in New Orleans.

"Mention is made of the early greats in rag such as Joplin, Turpin and Scott, and the author attributes the surge in ballroom dancing to the rhythm inherent in ragtime. What an unbeatable combination — the rhythm of ragtime and the dancing of Vernon and Irene Castle. Even classical composers could not resist the captivating lilt of the cakewalk.

"Sedalia is normally recognized as the birthplace of ragtime since it was Joplin's headquarters, but Joplin himself learned the basis of rag from a German-American honky-tonk pianist. Where did he come from and who was he? Any ideas, anybody?"

(A very good question. Ed.)

DISCOGRAPHY

Robert Blay has sent us a list of some LP's from his collection, many of which you may not be familiar with. Bob says that most are entirely solo piano, not all are ragtime, but in each there is the rag influence and at least one classic rag. We'd be delighted to receive similar lists from other members.

LABEL	ARTIST	TITLE	COMMENT
Columbia CL-1780	James P. Johnson	Father of The Stride Piano	Solo and small band
Riverside RLP 12-111	Jelly Roll Morton	Classic Piano Solos	Enough said
Commodore S-6027	Willie The Lion Smith	A Legend	Stride solos
Riverside RLP 12-205	Tony Parenti's Ragtime Band	Ragtime	Excellent - all classic rags - thin recording
Southland #236	Merle Koch	Shades of Jelly Roll	Marvellous piano solos - a few vocals by Doc Souchen
Verve MG V-1004	Ralph Sutton	Backroom Piano	Swings too much, but all the favorites are here
Decca DL 8199	Lawson-Haggart Jazz Band	Ragtime Jamboree	Rather big band with some fine soloists
Folkways FJ 2809	Anthology: Morton, Johnson, etc	Jazz - Volume 9 - Piano	Real rare stuff
Riverside RLP 12-105	James P. Johnson	Rare Solos - Piano Rolls	Some original rags on this one
ABC - 181	Burt Bales	Jazz From San Francisco Waterfront	Small group - Bales is a little sloppy but likes Morton
Commodore FL 30000	Jelly Roll Morton	New Orleans Memories	Solos
Riverside RLP 12-103	Fats Waller	Rediscovered Early Solos	Piano rolls

This picture of a rather youthful-looking Scott Joplin came to us in a batch of sheet music borrowed from Treb Tichenor. It is not an original photo, but appears to have been cut out of a school yearbook or possibly a musical program. None of us has ever seen this particular pose in print before; it appears to predate by quite a few years the two Joplin photos in "They All Played Ragtime."

On the next page we have reproduced what we feel is something of a "find" -- a poster promoting the Blind Boone Concert Company, including an interesting photo of J. W. Boone himself. Two of these posters were discovered by John Arpin in one of his forays among the local antique stores; he obtained one and Idamay MacInnes bought the other.

COMING

BLIND BOONE CONCERT CO.

Mdme. Marguerite Day, Soprano

John M. Day, Manager

The Forty-first Season

J. W. BOONE, Pianist, 10 N. 4th St., Columbia, Mo.

Merit Not Sympathy Wins

OCEANA ROLL

Another of Jim Kinnear's recent junkets took him to Detroit where he participated in a lively evening of jazz and ragtime afloat. Tom Shea, Walt Gower and a group of friends invited Jim aboard the 'Major Wilcox' for a moonlight cruise on the Detroit River.

The 'Major Wilcox,' currently referred to as a launch, was built at Sandusky, Ohio in 1904 and worked out of Port Huron, Michigan as a ferry. She is the third oldest vessel on the Great Lakes, and Tom Shea believes she served at one time as a coast guard boat. The 'Major' is 55 feet long with a 10-foot beam and has two decks. Originally steam-powered, she now boasts a Packard straight-eight engine of ancient vintage which lets her cruise at about 12 knots.

The boat is owned by several friends of Walt Gower who have put in untold hours of work undoing the ravages of dry rot and broken boards. The 'Major' was relaunched from drydock in July with the blessings of a sympathetic coast guard inspector. It has a 50-passenger capacity, although it is used by the families and friends of the owners only. Since July, there has been a very happy reciprocal arrangement — the owners supplying the boat and refreshments, with Walt, Tom and company supplying the music.

With an appropriate upright piano bolted to the center of the deck, the music commenced as soon as the last line was on board. This apparently was the signal for a number of other boats to join in, and the convoy started down the Detroit River. A stop was made at Cobo Hall in downtown Detroit, and with renewed vigor the band gave their best to all the traditional jazz and rag numbers on the return trip.

For your guidance in ordering, here is an updated list of materials stocked by the Society:

SHEET MUSIC (Minimum order $2)

✓ Maple Leaf Rag	Joplin	.40
✓ Original Rags	"	.40
✓ Palm Leaf Rag	"	.40
✓ Elite Syncopations	"	.40
✓ The Easy Winners	"	.40
✓ The Entertainer	"	.40
✓ Swipsey Cakewalk	"	.40
✓ Sunflower Slow Drag	"	.40
✓ Heliotrope Bouquet	"	.40
✓ Leola Two-Step	"	1.00
✓ Sycamore Rag	"	1.00
✓ Kansas City Rag	Scott	.40
✓ Frog Legs Rag	"	.40
✓ Honeymoon Rag	"	.40
✓ The Princess Rag	"	1.00
✓ The Favorite	Joplin	.50
Opera House Rag	Darch	1.00
✓ Black & White Rag	Botsford	.80
✓ Georgia Camp Meeting	Mills	.80
✓ Dill Pickles		.80
Swanee Rag		1.00
Lemon Drops, A Rag		1.00
Dusty Rag		1.00
Pitter-Patter.		1.00
Ramshackle Rag		1.00
Foolishness Rag		1.00
Ma Ragtime Baby		1.00
African Pas'		1.00
Red Onion Rag		1.00
Bunch o' Blackberries		1.00

✓ Mississippi Rag	Krell	.40
✓ Bowery Buck	Turpin	.40
✓ Harlem Rag	"	.40
✓ St. Louis Rag	"	.40
Florida Rag	Lowry	.40
✓ Sensation Rag	Lamb	.40
✓ The Smiler	Wenrich	.40
Crab Apples	"	.40
Live Wires Rag	Sheppard	.40
Spasm Rag	Tom Shea	.40
Prairie Queen	"	.40

SPECIAL: All the above 23 rags marked at .40 may be obtained for $8.00

✓ Weeping Willow Rag	Joplin	.80
✓ Gladiolus Rag	"	.80
✓ Searchlight Rag	"	.80
✓ Pineapple Rag	"	.80
✓ Country Club	"	.80
✓ Euphonic Sounds	"	.80
✓ Scott Joplin's New Rag	"	.80

(37.50 total for sheet music)

Boone's Rag Medley #1		1.00
Boone's Rag Medley #2		1.00
Naked Dance	Morton	.50
Winin Boy Blues	"	.50
The Crave	"	.50
Buddy Bolden's Blues	"	.50
Sweet Substitute	"	.50
Why?	"	.50
Mamie's Blues	"	.50
If You Knew	"	.50
The Miserere	"	.50
My Home is in a Southern Town	"	.50
Big Fat Ham	"	.50

ALL 11 MORTON NUMBERS FOR $5.00

SHEET MUSIC FOLIOS

✓ Max Morath's 100 Ragtime Classics	$15.00 ppd
✓ 34 Ragtime Classics	3.00 ppd
✓ Mills Ragtime Piano	2.50 ppd
✓ Mills Play Them Rags	1.50 ppd
✓ Morton's Golden Series	3.00 ppd
✓ Morath's Guide to Ragtime	4.00 ppd
Mills Zez Confrey	2.50 ppd

RECORDS

RSR-1 Classic & Modern Rag by Tom Shea	$4.50 + handling
RSR-2 Prairie Ragtime by Tom Shea	4.50 + handling
✓ RSR-3 Concert in Ragtime by John Arpin	4.50 + handling
ESR -1201 The Professors, Vol. 1 Brun Campbell-Dink Johnson	4.50 + handling
ESR-1202 The Professors, Vol.2 Campbell, Johnson, Bowman	4.50 + handling
✓ Portents-1 A Joplin Bouquet by Ann Charters	4.50 + handling
Portents-3 Treemonisha	5.50 + handling
FW-3563 Essay in Ragtime by Ann Charters	4.50 + handling
✓ FW-3562 Joseph Lamb, A Study in Classic Ragtime	4.50 + handling
UAL-3120 Ragtime Piano by Bob Darch	3.50 + handling
✓ ABC-496 This is Ragtime Now by Hank Jones	4.50 + handling
✓ LN-24106 Oh Play That Thing by Max Morath	4.50 + handling
✓ Sounds-1201 Piano Roll Ragtime	5.50 + handling

-- see page 51 this issue for quantity discounts on RSR issues only

Handling Charges: please add 50¢ to each order in Canada, United States and United Kingdom.
" " $1.00 to each order for all other overseas countries.

FROM OUR READERS

Tex Wyndham, Wilmington, Delaware: "The March-April 1965 Newsletter has an inquiry from Joseph Davidson about The Oriental Blues. It is listed on my copy as being composed by Jack Newlon, copyright 1950 by Top Tunes Co., Ocean City, New Jersey. Had it been composed in the classic period, it would undoubtedly be considered a rag, although as a 1950 composition I guess it is somewhat suspect. Nevertheless, it is a very 'raggy' selection, fun to play, with the strains more or less following the classic ragtime pattern."

Peter Lundberg, Goteborg, Sweden: "Tom Shea is a wonderful fellow - he seems to be the only one for the moment doing what should be the BIG aim of a ragtime society or a ragtime follower - to do some research among the still-remaining of the old performer-composer herd. His article about Finney was great - hope he will get more stuff from the Detroit area - he might perhaps do something about that ragtime player Lee which he mentioned in the Volume 2 No. 9 issue. You should encourage your readers to look up people like these in their respective areas. You would get (as an example) a shower of information about the old Baltimore days (and Washington) of ragtime if somebody would just cruise down to Cliff Jackson in New York and talk to him.

"Re John Gleason's request for OLE MISS music - as far as I can recall, Joplin's roll was almost exactly following the arrangement published in the Treasury of the Blues - and that's as great as you could wish. I would really like to see a reprint of this book - there are a lot of compositions more ragtime than blues (the FLORIDA BLUES and SNAKEY BLUES, for example). Talked to Mrs. Katherine Handy about it once, but she said there are too many copyright difficulties.

"Does anyone know the MINT LEAF RAG by Scott Joplin? An ad in the Tuneful Yankee about 1916 or so has a testimonial by Joplin, and under that he is accused of having composed a number with said name. Might be worth looking for."

Charles B. Davis, Jr., Mars Hill, N.C.: "I noticed an article in the May-June, 1965 issue of the Newsletter by Gale Foehner. I think it is a very well written article but I feel I must add some comment to the statement 'never have your piano tuned to any pitch but A-440.' This is well and good for pianos that were built after the mid-1920's, but don't try it on the earlier pianos or you will be inviting trouble. All pianos prior to this time were designed to be tuned to A-435 or C-517.3. If one of these older models is tuned at a higher pitch, one is inviting trouble in the form of a broken sounding board or bridge which will end in the complete ruin of a fine piano. Then the expense to get it fixed is not worth the trouble. If you are not sure about the year your piano was built then check N. E. Michel's 'piano atlas' which many tuners have or it may be found in some of the local libraries.

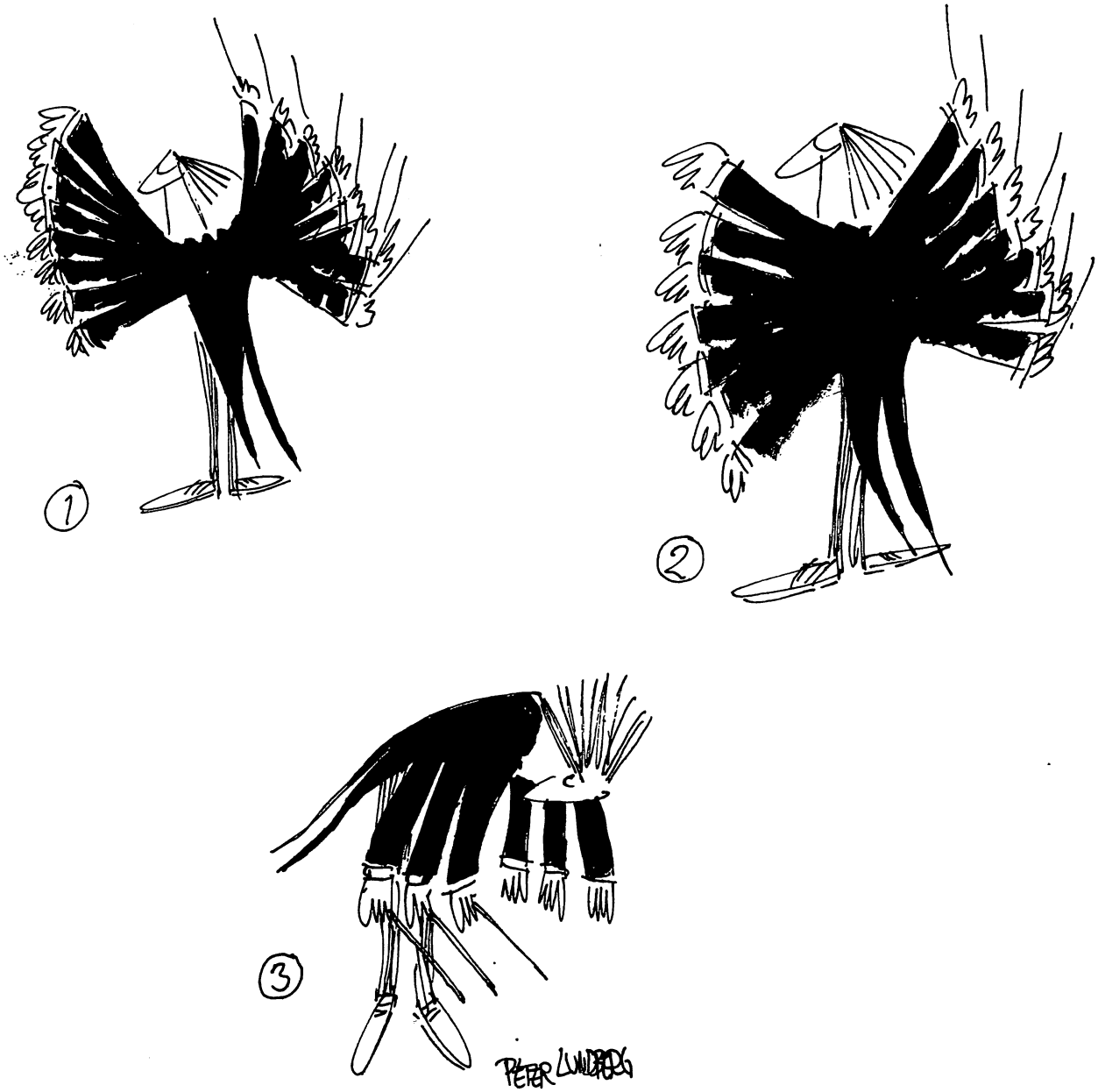
"Also be wary of the piano tuner who uses an electronic instrument called a 'Strobe' because if he depends wholly on it the piano will be set in perfect pitch. The strings are then robbed of their overtones, which produce the sound color of the instrument. However, the strobe is very good when used to set the temperament."

Charles M. Super, New Haven, Conn.: "I have just recently returned from a wonderful summer in Europe and have two things two report which might be of interest. First, I discovered a Ragtime Club in Warsaw, Poland. As it was summer, and vacation time, I was unable to meet anyone even remotely connected with the club, but I intend to try to contact them this fall, and to present them with a subscription, i.e., with membership in The Ragtime Society, if such interests them. Judging from the type of jazz I heard in student clubs there, they probably really play Dixieland, but I was struck by the fact that their name (the exact wording of which I am not certain) contains the words 'Ragtime.'

"Secondly, I did, on one occasion, run across ragtime in Poland. It was background music for a combination advertisement-public service announcement on TV, and was a medley of piano solos: the first and third strains from MAPLE LEAF, in the original

arrangement, but played far too fast; the trio from BLACK AND WHITE; something I did not recognize, but sounded like Lamb; and a late Tin Pan Alley production. They were probably all recordings of old piano rolls."

Ann Charters, N.Y.C., tells us that her "Ragtime Songbook" has now gone into its second printing.

Lawrence W. Brown, Detroit, Mich.: "The player piano (with mouseproof pedals) which your lady correspondent saw is probably a Clough & Warren. The Clough & Warren Organ Company of Detroit held patents on a mouseproof device for its organs. From the mid-90's the company made pianos, including players. If the lady is interested in pursuing this subject, she should write to Douglas C. Warren, 23446 Clarita, Detroit 19, Mich. Mr. Warren's grandfather invented the mouseproof device, and Mr. Warren has the patent records, complete with drawings."

Howard Weilmuenster, Ballwin, Mo.: "Keep up the good work. One of these days we'll talk about which BANJO helped develop ragtime: THE FIVE-STRINGER! But - when the story is told I hope it is made clear that it was the 'finger-style' (no pick) gut-strings -- and played by real concert artists who read music -- and not by 'ear-playing' hill-billies, folk singers and 'thumpers' who use steel strings, play three chords and use capos on the neck of the banjo."